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EXTRACTS FROM FOREIGN REPORTS AND
ART PUBLICATIONS RELATIVE TO THE
ESTABLISHMENT OF THE SOUTH KEN-
SINGTON MUSEUM AND THE NATIONAL
ART TRAINING SCHOOLS.

Extracts from a Report made in pursuance of
an Official Enquiry by the French Govern-
ment into Technical Education.

(*Enquête sur l'Enseignement Professionnel*, 1864.)

Tome I. Pages 113-128.

MONSIEUR BARDIN,

One of the witnesses examined, gives evidence in detail as to the system pursued in Schools of Art in Great Britain, and adds a condensed account of the general action of the Science and Art Department, and the formation of the South Kensington Museum.

System pursued
in Schools of Art.

He thinks that more care has been given to increase the number of the schools, than to perfect the models and methods of instruction, but does not doubt that these will soon receive attention.

Pages 47, 48.

MONSIEUR MARGUERIN,

Another witness, adverts to the system of Schools of Art, training class for masters, and circulation of objects of art.

He says, "c'est un système complètement nouveau pour nous," and that the Science and Art Department "a apporté à son œuvre beaucoup de décision et d'ardeur."

Tome II. Page 466.

REPORT BY MESSIEURS VIEILLE, A. LE ROY, and CH. DE
FRANQUEVILLE, dated Paris, 7th April 1864.

"There is much to praise in this metropolis [London] with reference to instruction in drawing."

Page 467.

"It is impossible to dispute that our neighbours have made of late years vigorous efforts to rival us in matters of elegance and taste.

"It is certain that there has already been formed in the United Kingdom a numerous body of designers well paid, and capable of regenerating the instruction in design; and at the same time the *matériel* of their Schools of Art has received considerable improvement."

Advance of
instruction in
design.

After mentioning with especial praise the buildings of the Schools of Art at Manchester, Liverpool, and Edinburgh, the Report states that—

Manchester
Liverpool, and
Edinburgh
Schools of Art,

"It would assuredly be desirable that our schools in France, even the Imperial School of Design at Paris, should be accommodated after this fashion. It is impossible, after having witnessed the Government Schools of Art at South Kensington, and in the great cities of the north of England, not to feel regret at the insufficiency of the *installation*, not to say the miserable condition in which a great number of our schools vegetate (*végètent*)."

Necessity for
reform of similar
Government
schools in
France.

Page 469.

The Report mentions the Science system of the Department, and does not think that good results can be obtained till there shall be a Normal School for Science teachers, and more local cabinets of specimens and laboratories.

Normal School
for Science
teachers in
England recom-
mended.

Pages 470, 471.

Reporters think that "payment by results" only, though a seductive idea, is not generally accepted as fair.

"Payment by
results" criti-
cised.

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Page 476.

Central Museum
of circulation
proposed for
Paris.

"We wish to see founded in Paris a Central Museum of circulation analogous to that at South Kensington, and examples supplied at reduced rates."

Extracts from Report on Secondary Instruction in Great Britain, addressed to the French Minister of Public Instruction, by Messieurs J. Demogeot and H. Montucci.

Page 84.

Artistic instruction provided by England for the working population.

The Department of Science and Art "has sown with a liberal hand the seeds of artistic instruction among the working population, and has alarmed France in her position, incontestable up to the present time, of taste and delicacy of feeling in industrial art."

Page 294.

The Department encourages, in the humbler ranks, the study of science and art, which the public schools for the higher classes neglect.

Pages 357, 358.

Give a general account of the Science and Art Classes in connexion with the Department.

Extracts from the Reports of the French Jurors at the International Exhibition of 1862.

Introduction.—BY MONSIEUR MICHEL CHEVALIER.

Vol. I. Page 149.

Symptoms of decadence in France in applications of art to industry.

Estimate of progress made by England in art matters.

"School Museum of South Kensington" described.

"If our superiority in point of style remained undisputed, if no rivalry arose to disquiet our supremacy, we might remain such as we now are and slumber in the triumph, which we might flatter ourselves we should enjoy for ever; but there is no perpetual security to ensure artistic or any other excellence. Rivals are springing up, and the pre-eminence of France in the domain of taste may ere long receive a shock, if we do not take care. The most competent judges remark, in the applications of art to industry among us, some symptoms of decadence. This point has been well stated and powerfully urged by Monsieur Mérimée in a special report on the subject of articles of furniture. The observations of Monsieur Bardin, in his report upon carpets, are of a similar tendency. Now, while we are stationary, others are raising themselves; the upward movement is visible, above all, among the English. The whole world has been struck with the progress which they have made since the last exhibition in designs for stuffs and in the distribution of colours, as also in carving and sculpture, and generally in articles of furniture. They have instituted, with great intelligence, and with that perseverance which is habitual to them, instruction in the Fine Arts with a view to the advancement of their industry. All parties have given their aid: the State, by the branch of administration entitled the Department of Science and Art; the localities directly interested, by annual votes of funds; special associations and private individuals, by subscriptions. The principal result of these combined efforts is the School Museum of South Kensington, a vast establishment in which a large number of young persons of both sexes are being trained in the arts of design, by the aid of good models and under the guidance of good professors, while, at the same time, judicious courses of lectures and well-arranged collections initiate them into the application of science."

CLASS XXIX.

State of Education among the various Nations represented at the Exhibition. School Apparatus.

EXTRACT FROM REPORT BY MONSIEUR RAPET.

Vol. VI. Page 30.

"Enlightened by the experience of 1851, and by the creation of the Educational Museum at South Kensington, England has been able to form for herself a sufficient idea of what an exhibition of objects pertaining to education ought to be, for the title adopted for the 29th Class by the Royal Commission of London is as follows:— 'Educational Means and Appliances.' And it is well to note that England invariably employs the word *education* where we give the preference to the word *instruction*. There is a whole system comprised in the choice of the one or the other of these two terms."

Formation of Educational Division of South Kensington Museum.

Page 47.

"The study of Drawing in the primary schools in England dates only from ten years back. Till then it had remained a privileged study, reserved exclusively for the richer classes. But the Exhibition of 1851, which rendered distinctly visible the superiority of France in those products which demand taste, and the value of which is based upon a knowledge of design, revealed to England the cause of her inferiority. With that ardour which she displays in the pursuit of an object as soon as she thinks it useful to attain it, she undertook, almost immediately after the close of the Exhibition, to establish Schools of Design over the whole of the United Kingdom. Since then she has pursued her work with characteristic perseverance, and without shrinking from the sacrifices demanded by an enterprise in which everything had to be created. A new branch of the Council on Education has been established under the title of Department of Art; its special mission is to urge forward the creation of Schools of Design, the professors of which receive a direct payment from the Government, and further remuneration proportioned to the number of pupils to whom they give instruction. At the same time a normal school was established for the training of masters, and a system of awards and prizes organised to encourage the study of drawing on the part of the pupils who attend the schools. A museum of objects of art was likewise formed to help this teaching, and the Department of Art itself caused to be prepared, from the commencement, models to serve for instruction in the schools. Its example has been since followed by publishers, who have already begun to publish important collections of models of design. It would be out of place to expect from a system of education which is still in its infancy the progress which such a system may have made in countries where it has been long established; nevertheless in examining the English Exhibition, we must at once admit that England has turned to good account the experience of other nations. In particular she has borrowed largely from France, whose published models may be found frequently employed in the English schools. In observing the results of these efforts, and taking notes of deficiencies, it is impossible to ignore the fact that a serious struggle awaits France from this quarter, and that by slumbering in treacherous security, our country would risk the loss of that superiority to which numerous branches of her industry owe their importance and their glory."

Study of drawing in English Primary Schools.

Establishment throughout the United Kingdom of Schools of Design;

and of Central Normal School.

Museum formed to help such art teaching. Issue of models by Department for instruction in schools.

French models employed in English schools.

"It may not be useless to add here that England is in another respect our competitor by carrying off our designers. For many years her manufactories have attracted them by the high wages with which their services are remunerated. But it is a very remarkable fact, that these artists have often lost, after sojourning some time on the other side of the Channel, the superiority of taste by which they were previously distinguished."

England absorbs French designers.

"It is easy to understand, however, that this loss diminishes day by day, according as public taste in England improves."

Page 58.

Creation of Educational Museum in France, proposed by Imperial Commission for 1862.

"Let us add that the creation of an Educational Museum, analogous to that at South Kensington, entered into the proposed plans of the Imperial Commission. The Commission has not been without hope that, thanks to the liberality of the exhibitors, the chief portion of the objects sent to London may become the nucleus of the museum to be hereafter established at Paris."

CLASS XXIX.

Teaching of Artistic Design and of Modelling, with a view to their Application to Industry. Popular Libraries. Statistics and Reports relative to Primary Instruction.

EXTRACT FROM REPORT BY MONSIEUR CHARLES ROBERT.

Vol. VI. Page 15.

Designs produced at South Kensington, compared with work of French designers.

"The models adopted in England are excellent, the instruction is perfectly organised, the resources are in a certain sense unlimited, and the designers at South Kensington show, by prodigies of patience, what may be done by personal energy when stimulated by all kinds of encouragement. But their conscientious efforts, the traces of which may be followed out in copies mathematically exact and scrupulously worked up, and in compositions which yet are awkward, lose their value when placed beside the broad and bold designs of our workmen. By the arrangement and balance of masses, by the intelligent sacrifice of minute detail, by the true feeling of outline of form, and of the relative value of tones, these appear often to have divined or comprehended the latter fundamental laws of art. While rendering to our countrymen this testimony, to which they are, perhaps, too much accustomed, we emphatically point to the remarkable progress made by their competitors, and we urge those persons who may be blinded by an exaggerated confidence in the traditional superiority of French workmen to reflect upon the fable of the hare and the tortoise. Have we ourselves been always an artistic people? And while we earnestly look forward to the day when France shall sing as well as Germany, by what right can we refuse to England the flattering hope to draw as well as we? Let us think of our faults rather than of our merits. Let us not forget that the unfortunate caprices of the public at times impress themselves on the workmen, and act more powerfully than may be supposed on the character and tendency of contemporary art. To meet a danger which might become serious, we must purify, fortify, make general the teaching of design, and disseminate as far as possible good models. In England and in Belgium the Schools of Design are subjected to regular artistic inspections."

Regular inspection of Schools of Design in England and Belgium.

CLASS XXX.

Furniture and Decoration. Remarks upon the application of Art to Industry at the Universal Exhibition.

EXTRACT FROM REPORT BY MONSIEUR P. MÉRIMÉE.

Vol. VI. Page 248.

Progress made throughout Europe since Exhibition of 1855.

"Since the Universal Exhibition of 1855 immense progress has been made throughout the whole of Europe, and although we have not remained stationary, we cannot conceal from ourselves that the advance which we had made has diminished, and even has a tendency to disappear. In the midst of the successes obtained by our workmen, it is our duty to remind them that defeat is possible, that it may be even foreseen at no distant date, unless they exert at once all their efforts to maintain a superiority which can be kept only on the condition of incessant self-improvement. English industry in particular, which from

" the artistic point of view seemed greatly in arrear at the
 " Exhibition of 1851, has during the last ten years made
 " amazing progress, and should it continue to advance at
 " the same rate we might soon be left behind. This state of
 " things appears to us to merit the most serious attention of
 " the French government and manufacturers. We propose
 " to investigate its causes, and to seek for its remedy."

Advance of Eng-
 land in art
 considered
 to be worthy of
 the attention of
 French Govern-
 ment and manu-
 facturers.

Page 251.

" In England, the absence of the sentiment of proportion
 " in composition strikes us in the appearance of her
 " public monuments, her private buildings, and in many
 " objects of general use. Let us confess that a fault of a
 " similar character is to be met with in many of the pro-
 " ducts of our industry: we allude especially to the in-
 " considerate employment of one material in place of another.
 " Nothing is more common in the present Exhibition."

Absence of pro-
 portion in com-
 position shown
 in English pub-
 lic monuments.

Page 257.

" It is particularly in that which concerns the application
 " of art to industry that England manifests the happiest and
 " most notable improvement. A new school has been
 " founded on a plan admirably devised for the advantage of
 " industry, and neither care nor money has been spared to
 " render it worthy of its mission.

Application in
 England of art
 to industry.

" We refer to the School of Design at South Kensington,
 " an establishment on a grand scale, and one that would
 " deserve a special study in order to display all its advan-
 " tages. The limits of this work will not allow more than
 " a very summary mention of them."

Influence exerted
 by School of
 Design at South
 Kensington.

Page 258.

" With regard to the influence exercised within so short
 " a period by this great institution, we fully admit the testi-
 " mony of our colleagues, the English members of the jury.
 " When questioned by us as to the causes to which they
 " ascribed the progress so obvious this year in the pro-
 " ducts of their manufactures, all have assigned a chief
 " place to the new resources which are opened to industry
 " by the schools of South Kensington. Such are the rivals
 " whom our workmen have encountered in the Exhibition
 " of 1862. It is impossible to hide from ourselves that
 " the impulse given to English industry has not yet ac-
 " quired its complete development, and we must look
 " forward to see it make new efforts, and yet more brilliant
 " advances. By the side of this increasing energy among
 " the English we regret to discover among our countrymen
 " a little too much confidence, a sort of indifference and
 " relaxation, which are not uncommon results of long con-
 " tinued success. The position is, however, serious, nay,
 " even threatening; it calls for prompt remedies."

Progress in
 English manu-
 factures ac-
 counted for.

Further develop-
 ment of English
 art industry
 anticipated.

CLASS XXX.

Furniture and Decoration.

EXTRACT FROM REPORT BY MESSIEURS P. MÉRIMÉE
 AND DU SOMMERARD.

Vol. VI. Page 272.

" The progress made by the English workmen in the ma-
 " nufacture of furniture and in decoration is, we repeat,
 " considerable, and is not to be ascribed solely, as has
 " been somewhat inconsiderately suggested, to the assis-
 " tance of French artists established in England, who are
 " said to give important co-operation to some of the chief
 " manufacturers. This progress is to be attributed to the
 " laborious tenacity and to the intelligence of manufac-
 " turers who have known how to give to their industry a
 " good direction, and have diverged entirely from the course
 " followed up to this day; these advances, moreover, are
 " connected with institutions recently founded in England,
 " and to which we have felt it our duty to call attention
 " in a special report, the object of which was to examine
 " the state of art in that country."

English furni-
 ture and decora-
 tion.

CLASS XXXI.

General Observations upon Class XXXI.

EXTRACT FROM REPORT BY MONSIEUR LAN.

Vol. VI. Page 363.

Progress of
Schools of De-
sign;

" Let us point out the efforts which our neighbours have
 " been making for the last ten years in acquiring that in
 " which they were wanting, and let us ascertain the extent
 " of the efforts which we must make on our side. It is
 " in professional education that England has sought the
 " remedy specified by the jury of 1851. Schools for artizans
 " of both sexes, and particularly the Schools of Design
 " which existed at that period, have been developed and
 " organised, while new ones have been everywhere created."

Page 365.

evidenced by re-
duced cost and
growing num-
bers.

" To prove the vigour and excellence of the organisation
 " of these schools we would remark that in 1851 the Schools
 " of Design, at that date supported almost entirely by the
 " State, were attended by 3,296 students, each of whom
 " cost 3*l.* 2*s.* 4*d.* (77*f.* 66*c.*) per annum; in 1859 these same
 " Schools of Art and Design, reorganised upon a self-sup-
 " porting principle, were attended by 67,282 pupils, costing
 " each 10*s.* 1½*d.*; and, finally, out of 77 Schools of Art or
 " of Design now existing in the United Kingdom, 60 have
 " been established since 1851."

Page 366.

Progress made
by England in
works of art and
decoration.

" In reporting these details we are anxious above all, let
 " us again repeat, to show on what depends the very real
 " progress which England has made in works of art and deco-
 " ration. But in this matter of professional education have
 " we not something yet to copy from England, though she
 " entered upon this course long after we did? We do not
 " fear to reply in the affirmative."

Page 368.

" England does not commit a mistake in making efforts to
 " improve the taste of her manufacturers. She will even end,
 " if we are not careful, by depriving us of the few exports
 " which we make at present."

CLASS XXXVI.

*Morocco Work, Dressing Cases, Sheaths, Basket Work, Toys,
and Fans.*EXTRACT FROM REPORT BY MONSIEUR NATALIS
RONDOT.

Vol. VI. Page 601.

Improvement of
art education
developes a purer
and more prac-
tised taste.

" On the closing day of the Exhibition of 1851, Prince
 " Albert pointed out to England the new object which she
 " ought henceforth to pursue. His words found an echo in
 " all workshops, and the mayor of one of the chief manu-
 " facturing towns then said, 'that the greatest benefit which
 " ' could be conferred upon industry would be to give, by the
 " ' development and improvement of art education, a purer
 " ' and more practised taste to the producer, as well as to the
 " ' consumer.'

Best designers
come from the
Schools of Art.

" The Department of Science and Art has been created
 " under the sway of these ideas. * * * In almost every
 " direction the influence of a larger number of teachers of
 " drawing, and of working draughtsmen, is making itself felt.
 " The manufacturers of Nottingham, Manchester, Sheffield,
 " Worcester, and of Staffordshire, recognise the fact that their
 " best designers come from the Schools of Art, and that,
 " thanks to them, the general character of designs and of forms
 " has undergone the most happy modification. Before the
 " next ten years have passed, English industry will have more
 " than 1,000,000 workmen who will have acquired, by several
 " years of schooling, sound notions of art and science, and an
 " intelligent practice of drawing; circulating museums and
 " collections will have familiarised many millions of manu-

Rapid increase
in England of
qualified art
workmen.

"facturers and workmen with the styles of all countries
 "and of all great epochs, the most beautiful types of orna-
 "ment, and the most esteemed models of every kind."

Page 603.

"These enterprises and these efforts should put us on
 "our guard. We have shown in our Report upon the
 "Universal Exhibition of 1851, how threatening they are to
 "our industry, and M. le Comte de Laborde has given a
 "similar warning at the same date, and with greater autho-
 "rity than ours. The Lyons Chamber of Commerce alone
 "has shown uneasiness at the development of the English
 "Department of Science and Art, and at the progress of
 "English manufactories. It has comprehended the practical
 "and serious intention of the South Kensington Museum,
 "and, in 1858, it founded a museum of art and industry with
 "the same views, but on a plan more in accordance with its
 "means, and better suited to the wants of the Lyonese
 "industries."

Establishment of
 Museum of Art
 and Industry at
 Lyons.

EXTRACTS FROM THE REPORTS OF THE DELEGATES SENT
 FROM THE CITY OF LYONS TO THE INTERNATIONAL
 EXHIBITION OF 1862.

| Page 68.

"It is necessary to remark among the foreign produc-
 "tions, and more especially in the English cases, the decided
 "progress made in such articles as figured silks, which
 "show a great tendency towards better taste and purer
 "designs."

Improvement
 shown in English
 figured silks.

Page 72.

"We must bring about the instruction of manufacturers
 "and of workmen by practice and theory, as well as by
 "an initiation into the various things which ought to be
 "known in their calling. This point might be gained by the
 "formation of special collections, by which all the operations
 "relative to the various phases through which the raw
 "material has to pass before reaching the complete manu-
 "facture would be shown.

Formation of
 special collec-
 tions com-
 mended, showing
 the various pro-
 cesses from raw
 material to com-
 plete manufac-
 ture.

"This special instruction has been very well understood
 "in England, where all the museums and public establish-
 "ments are directed with that object in view, as may be
 "ascertained by a visit to the Crystal Palace at Syden-
 "ham, where the different styles of architecture are his-
 "torically taught, and where there are very remarkable
 "collections of all kinds and all periods; or to the magni-
 "ficent museum of Kensington, in an industrial point of
 "view; or to the Manchester Peel Park Museum (Palace
 "of the People)."

Page 89.

"*England.*—Muslin and cotton prints are well executed,
 "but are not, however, equal to those of France. But we
 "must not hide from ourselves the fact that the English
 "are on the right road. If their warp does not yet equal
 "ours, they have some well-made articles with which no
 "fault can be found; their colours are perfect. We are
 "persuaded that before long they will equal us if we trust
 "to the supremacy which we have held up to this day, for
 "the English prints, so underrated, have astonished us
 "beyond all expression. We were far from being pre-
 "pared for such perfection. We must set to work and keep
 "up our old fame, which set all rivalry at defiance."

English cotton
 manufactures
 show signs of
 progress, notably
 in colours.

Page 120 et seq.

"England and Prussia appeared to me to be the only
 "powers which have begun in earnest to struggle with us,
 "but especially England, whose collection of plate was
 "very rich and complete. I will not speak of Austria,
 "Belgium, Italy, and Russia; these nations are not to be
 "feared. With Great Britain alone shall we have some day
 "to settle accounts, for she has made great progress in Art
 "since the Exhibition of 1855.

English plate.

Progress of Great
 Britain in art
 since 1855.

The "persistent tendencies" of the English are worthy of note.

" The English saw their weakness, and, in order to remedy it, have multiplied the means of improving taste and disseminating a feeling for art among the masses. Schools and museums have been established, money spent, and pains taken, all in order to equal, and perhaps to conquer us. Up to now we have had no rivals; we occupy, it is true, the first place, but we shall only be able to keep it on the condition of redoubling our efforts. The persistent tendencies of the English ought to make us reflect, and to serve as a stimulant to the taste of our art, which is not in jeopardy, but which has stopped in its onward course.

* * * * *

Nature of collections at South Kensington.

" The English, the first merchants in the world, and perhaps the greatest manufacturers, have set to work with spirit to acquire those artistic elements which they had not attained. They have hesitated at nothing in acquiring them. They have also just established the Kensington Museum, which contains the rarest and finest objects, gold and silver plate, bronzes, sculpture, &c.—a collection of unheard-of magnificence,—which can, at will, be transformed from a palace to a school. Students and workmen, manufacturers and artists, will be able to obtain from it, and from a number of other public and private collections, the best objects for study, and the most exact information; and yet the Government does nothing, or very little, to aid the creation of these institutions which owe their origin to the initiative of individuals, and to the good will of all."

Part taken by Government in creating such establishments as the South Kensington Museum.

Page 212.

" Our stay was too short to devote as much time as we could have wished to a careful study of the magnificent and remarkable institution at Kensington. There the public finds a multitude of objects for study presented in the most alluring and most varied forms, and in such a manner as to attract attention, and develop the public taste and feeling for that which is beautiful."

Report to the Italian Committee for the International Exhibition of 1862, by Professor Pasquale Villari, on Elementary Instruction in Great Britain.

Pages 245-248.

European celebrity of South Kensington Museum.

Reference is made to the South Kensington Museum in terms of praise as "an institution unique in Europe."

Extracts from French Reports on the Paris Universal Exhibition of 1867.

MONSIEUR E. DU SOMMERARD.—*Report on "Histoire du Travail."*

Page 140.

Loan Exhibition of 1862.

Refers to the great interest which was excited by the Loan Exhibition at South Kensington in 1862.

MONSIEUR VICTOR BALTARD.—*Reports Vol. II., "Application du Dessin et de la Plastique aux Arts Industriels."*

Page 151.

Evidence afforded in 1862 of advance of England.

Refers to evidence afforded in 1862 of the advance that England had made in art matters.

Pages 153-155.

Also favourably to schools and museum.

MONSIEUR BALTARD,

Progress of England in "design" accounted for.

In his report, "Procédés et Enseignement de l'Art Industriel," attributes the progress made by England in matters of design to the organisation of Art Schools by the Science and Art Department.

Vol. II. Page 154.

Explains generally the action of the Department, and says that the Museum at South Kensington contains a rich collection for the benefit of those who devote themselves to the liberal arts.

Vol. VIII. Page 138.

MONSIEUR DE JACOBI,

reporting on "Galvanoplastie," observes that the South Kensington Museum has given a most praiseworthy example in the formation of a magnificent collection of works by that process, and particularly specifies the reproductions of the Pisa Gates.

Examples in Museum of the "Galvanoplastic" process.

Extracts from a Memorial addressed, in 1852, by the Industrial Artists of France to the President of the French Republic.

* * * * *

"The Great Exhibition of London has shown once more the artistic superiority of French products, and has renewed the ardour of foreign rivals. England has comprehended that she ought to create and develope at home the teaching and practice of the fine arts applied to industry. To this end numerous schools have been founded, and quite recently a Museum of Industrial Art has been solemnly inaugurated in London [at Marlborough House] by Queen Victoria." The memorialists propose the organisation in France of, first, a special exhibition of art workmanship; secondly, a central museum of fine art applied to industry; thirdly, a central school for the same purpose. This memorial, which was signed by 126 designers and artists, the most celebrated in France, whether in fine or industrial art, shows that the French artists thoroughly appreciated the benefit of such a museum as that at Marlborough House, the collections in which have been transferred to the South Kensington Museum. The memorialists frequently allude to the danger which they believed the movement threatened to France. After translating part of a Reports of the Department, showing the nature of the museum at Marlborough House, the memorialists remark, "If we have given this note *in extenso*, in spite of its length, it is because we have found it very important, since it sets forth the exact and entire programme of that which we ask for France."

Results of Exhibition of 1851.

Central Museum and schools and special exhibition of art workmanship proposed for France.

Appreciation of collection at Marlborough House by French artists.

Extract from Official Report by Count Laborde upon the Paris Exhibition of 1855, and generally upon the Industrial Exhibitions of Europe.

In the third volume of his report under the heading "Union of Art and Industry," Count Laborde says, "No sooner had the Crystal Palace [1851] closed its doors than the Lords of the Committee of Privy Council, cognizant of the important place that the arts should take in social life, and particularly in the extension of commerce, decided on the immediate creation of a Department of Practical Art, including a museum of objects of art, from the period of the Renaissance. Their Lordships also sanctioned the expenditure of 150,000 francs for objects from the Great Exhibition, and of 600,000 francs for objects to be procured from the Continent by various agencies; and they proposed to supplement the collection thus formed by the auxiliary means, peculiar to England and America, of gifts and loans."

Course of events which led to formation of Science and Art Department and South Kensington Museum.

The supplementing public collections by gifts and loans peculiar to England and America.

**Extract from Documents laid before the Select
Committee of the House of Commons on the
South Kensington Museum [1860].**

Advantage of a
Board of Trustees
criticised.

The Baron Triqueti, in a letter to Mr. Gladstone, dated 8th July 1860, and submitted to the Select Committee of the House of Commons by Mr. Layard, says, with reference to a proposed suppression of the South Kensington Museum, that "the museum was a beautiful creation, ably conceived and rapidly executed, and showed what a strong will untrammelled by a board of trustees could produce." *Report of the Select Committee, page 180.*

*On the Formation of an Austrian Museum of Art and
Industry.*

Autograph letter from His Imperial Majesty the Emperor of Austria to the Archduke Rainer, published officially in the "Wiener Zeitung."

Vienna, 7th March 1863.

DEAR COUSIN ARCHDUKE RAINER,

Foundation of
"Austrian
Museum of Art
and Industry."

INASMUCH as, with a view to the elevation of Austrian industry, it is urgently needful to afford as much assistance as possible to our native manufacturers, who are generally and greatly desirous to advance commercial activity through the medium of the Arts and Sciences, and particularly by the improvement of taste, I have directed that an institution, to be named "the Austrian Museum of Art and Industry" shall be founded as soon as possible.

In this Museum will be gathered objects out of the collections of my Palace, the Belvedere Arsenal, the University of Vienna, the Polytechnic Institutions, and other public buildings of the same kind. These objects will be lent under reservation of the rights of ownership, and after having served their purpose will be returned in exchange for others. I have every confidence in the proved patriotism of our various towns, and especially of my chief and royal city of Vienna, as well as in that of the nobles and the public in general, that, following the example set with reference to my palaces, they will render the Museum more useful by contributions from their scientific or artistic collections.

But inasmuch as the establishment of this Museum, on account of the liberal scale upon which it is to be founded, will necessarily require some time for preparation, and as the want of such an institution is urgently demanded by the art industry of the day, I have granted the use of the Banqueting House of my Palace for the provisional formation of the Museum, with view to its being enlarged at some future time.

Sources from
which the
nucleus of the
museum is to
be derived.

The works of art destined to be exhibited there are from my Palace Library, from the Belvedere Picture Gallery, the furniture and tapestry stores of my town palace and country palaces (Schönbrunn, Laxenberg, and others) the Cabinet of antiquities, the Ambraso collection, my Treasury, and from the arsenal before the Belvedere line. It may thus be hoped that the corporation of Vienna, as well as the nobility and public, will also from time to time contribute articles to the Museum out of the Vienna City Arsenal and their private collections.

The works of art are to be put in good order, and labelled with the necessary explanations before being sent for exhibition, in order to assist examination and study.

An opportunity will be thus afforded to the Austrian manufacturers themselves to send rare and beautiful objects to be exhibited. In connexion with the Museum will be photographic and casting departments.

But as a first step a charter must be granted, for the working of which, as well as for all the preparations necessary for the opening of the Museum, I have considered it necessary to name a provisional committee, which, under the presidency of the Ministerial Chief of Department Carl Edlen von Lewinsky, will consist of Johann Gabriel Seidl, Master of my Treasury, and Keeper of my Cabinets of Coins and Antiquities, Dr. Gustav Heider the Ministerial Art Referee and Secretary, and of the Professor Extraordinary of the History of the Fine Arts at the University of Vienna, Rudolph von Eitelberger, to whom I have given power, in case of unforeseen necessity, to add another to their number, and, if it be required, to consult connoisseurs. This committee has its proposals, and the charter as decided on by them, ready to lay before you for your opinion. I hope that the best use will be made of this opportunity, and that the charter, as well as any further proposals, will be laid before me at the earliest moment for my final decision.

Charter.

Provisional Committee.

FRANCIS JOSEPH.

Imperial Austrian Commission,
24, Charles Street, St. James',
3rd March 1863.

SIR,

I THINK it will be pleasurable to you to know that during 1862 the South Kensington Museum formed an attraction to foreigners visiting London equal to that of its great and friendly rival, the International Exhibition.

Interest taken by foreigners in the South Kensington Museum.

Many Austrians and Germans ranking high in the arts and sciences, learning, and manufactures of their country were amongst the throngs that daily studied the rich collections that have been brought together under its roof, and it is with pleasure I here record the fact that every class of my countrymen that visited the South Kensington Museum was struck with the excellence of the ideas from which it sprang, and with the pains and care that had been taken to promulgate education amongst the masses, and to elevate the taste and refinement of the English nation.

Admired by our working classes this institution became envied by our men of learning.

During the winter months lectures were delivered at Vienna, wherein the organisation and object of the South Kensington Museum were spoken of in glowing terms. Foremost in this movement was Mr. D. Eitelberger, Professor of the History of Fine Arts at the Imperial University, who delivered a series of public lectures on this subject in the Town Hall; whilst Professors Krist and Schmidt, both of the Vienna Technical Schools, lectured at meetings of the Society of Arts.

Allusion to museum in lectures given at Vienna in winter of 1862;

The Industrial Society of Prague likewise had discourses on the same topic, and I have since seen in various German papers that similar lectures have been held at many other towns of importance in Germany.

also at Prague, and other parts of Germany.

In order to carry out the opinion of most of the gentlemen connected with the arts and sciences it is intended to form a committee, at the head of which is His Excellency Baron Czoernig, Privy Counsellor of His Imperial Majesty the Emperor, and President of the commission for the restoration and preservation of the monuments of the middle ages, having in view the establishing in Vienna of an institution similar to the one at South Kensington. The same is to be done at Prague.

Proposed establishment at Vienna and Prague of institutions on the model of South Kensington Museum.

The various publications, rules, regulations, and plans concerning your museum that have from time to time been published, would materially assist the ideas of the Vienna committee. Might I therefore be permitted, Sir, to ask you to present it, through me, with some of the works which would according to your judgment be of most service to the gentlemen forming the committee?

Such an act of kindness on your part would not only confer a favour on Baron Czoernig, but it would also meet

with the acknowledgment and high appreciation of all those who are anxious to see a similar institution to that at South Kensington established in Vienna.

I have the honour to be, Sir,

Your very obedient servant,

(Signed) CHEVALIER DE SCHWARZ.

The Secretary of the Science and Art
Department.

Industrial Museum,

Stuttgart, 13th April 1863.

SIR,

Foundation in
1849 of Industrial
Museum in
Stuttgart, having
a similar object
to that at South
Kensington.

Nucleus and
growth of
museum.

Hints derived by
Württemberg
from South
Kensington.

Visit of Indus-
trial School
Teachers from
Württemberg to
South Kensington
in 1862.

YOU are aware that the Government of Würtemberg founded in the year 1849 an industrial museum in this town, having a similar object and organisation to that of South Kensington, though on a much smaller scale.

Starting with some few contributions from the Paris Exhibition in 1849, it was afterwards increased by purchases made at the International Exhibition of 1851.

But more recently we have had especially to acknowledge with gratitude the many advantages which were afforded to us through our connexion with the South Kensington Museum. The undersigned several times had occasion to convince himself, by personal inspection of the usefulness of your establishment, and to draw from it many valuable hints, which he has since brought to bear upon the home institution, and which prove of great benefit to it. In addition to this, a goodly number of the teachers of the industrial schools of Würtemberg, who were sent over by this Government to visit the International Exhibition of 1862, made it one of their chief objects to study the rich and instructive treasures of art and industry at Kensington, and they all gratefully acknowledge the benefit they derived from visiting the museum and the schools connected with it.

Desirous of further improving our connexions with your institution, our high appreciation of which we sought to show by transmitting to you some years ago the diagrams of Weisbrecht and Herdtle, and latterly a series of plaster of Paris casts, the undersigned requests that he may be favoured with a copy of the new regulations for the schools, which at his last visit to Kensington he was told would be issued shortly, persuaded that the perusal of them will be useful to the Government of this country, contemplating as it does at this moment to introduce some new improvements into the organisation of the industrial schools.

Ever ready to put ourselves at your disposition whenever we may be of any service to your institution, we have the honour to subscribe ourselves,

Sir,

Your obedient Servant,

(Signed) DR. VON STEINBEIS.

To the Secretary of the Department of Science
and Art, South Kensington Museum, W.

Royal Industrial Italian Museum, Turin,

31st March 1863.

DEAR SIR,

Purposes served
by Industrial
Museums.

I FEEL very much obliged to you for the further documents that you have been kind enough to send me about South Kensington Museum. You know that I am a great admirer of this highly important institution of Great Britain, and I do not think that there is any other that has been of more advantage to the progress of industry, and of the industrial education of the country. The industrial museums that have been established of late, among other museums, show more than other institutions the actual wants of our present civilization, which is to promote useful, industrial education for the benefit both of the nation in general and of all the lower classes, whose welfare it is our duty to promote. I assure you that in your country, so rich in every kind of institution, there was none that I admired so much, during my stay in

England, as the South Kensington Museum; not only the general object that this great institution aims at, but even the way in which everything is arranged and conducted claimed my admiration. I have seriously studied whatever is connected with it, and I must declare that I am very much indebted to it, as I found it a great aid in forwarding some wishes of mine. You will, no doubt, be glad to hear that I have been so successful as to impress upon the Italian Government the utility of having in Italy an institution of this kind, and already it has been decided that a National Industrial Museum shall be established in Turin. It is my strongest opinion that nothing will be more useful to promote the progress of Italian industry and of the national education, and I am determined to do my best in order that such an institution may be tried. I rely a great deal upon your help, and I am sure that, as in the past, so for the future, you will give me every assistance. To give you only an idea how well this institution is proceeding in Italy, I will tell you that I have brought back from England about two hundred tons of every variety of goods that will form a part of this Museum. For these successful results I am happy to confess that I am very much indebted to a great many English manufacturers and to a great many industrial and scientific men who have been very liberal towards my Government.

Believe me, &c.,

(Signed) G. DEVINCENZI,

Director of the Royal Industrial Italian Museum.

H. Cole, Esq., London.

Establishment of National Industrial Museum at Turin, on the model of that at South Kensington.

Nucleus of Turin Museum.

Dr. Hermann Schwabe, of Berlin, published in 1866, a work on the promotion of art industry in England ("Die Förderung der Kunst-Industrie in England und der Stand dieser Frage in Deutschland," 218 pp. 8vo.). The book is dedicated to H.R.H. the Crown Princess of Prussia, and is written with the intention to suggest an establishment for industrial purposes at Berlin similar to that of South Kensington. Dr. Schwabe gives a full and most favourable account of the Science and Art Department, the organisation of the Schools of Design, and the formation and growth of the South Kensington Museum, that "grand institution" (dieses grossartige Institut).

Establishment at Berlin similar to that at South Kensington proposed.

Herr Jacob Falke, Keeper of the Austrian Museum of Art and Industry, in his History of Modern Taste (Geschichte des Modernen Geschmacks), notices the South Kensington Museum, as follows:—

"When the works of industry of all nations were brought together at the first London Exhibition in 1851, the deplorable state of taste was made palpable to the perception of all those who would and could see There was only one nation wise enough to take to heart so important a lesson and proceed at once to turn it to account—the English A Museum of Art-Industry, that of South Kensington, was then founded. This Museum, therefore, must be considered as a result of the experiences made at the first International Exhibition. It has now become celebrated through all countries. It was not intended for the benefit of the artist alone, but for that of the general public as well.

Lesson taught by Exhibition of 1851.

"But matters did not rest with the creation of the South Kensington Museum. A large School of Art, comprising all branches of elementary art instruction, was established in connexion with it. Since great artists, nowadays, do not make designs for manufactures, as they once did, it was found necessary to educate technical designers, painters, and sculptors and to make them into accomplished artists, and to educate teachers competent to conduct schools of designs in an artistic spirit. Moreover, drawing schools were established in all the manufacturing towns; circulating collections of objects for exhibition were organised,

Foundation of Museum of Art Industry at South Kensington and of National Art Training School.

Education of technical designers.

Establishment of Art Schools in manufacturing towns.

" and competitive examinations and distributions of prizes established. Competent persons were sent out to give lectures on all subjects relative to art manufacture; a whole branch of literature on this province of art was called into existence, in short, a stir was made in every direction in which any practical result was to be hoped for.

Position of
England in art
matters at Ex-
hibition of 1862.

" These efforts have been crowned with success, and it has been proved that something could be achieved in this new way. After the lapse of eleven years, at the second London Exhibition (1862), it became evident that England, which till then had been considered to take the lowest rank in matters of taste, stood side by side with France in an equally high position in these respects

Establishment
of Austrian
Museum of Art
and Industry.

" Austria was the first among the continental states to turn to profit the example thus given by England. She had followed this example even before France had begun to make new efforts, and in May 1864, a Museum was established at Vienna after the model of that of South Kensington—the Austrian Museum of Art and Industry." (See "Geschichte des Modernen Geschmacks," von Jacob Falke, Leipzig, 1866, pp. 380-386.)

Opinion of
foreign countries
as to South
Kensington
Museum.

In another work on the art manufacture of our time, Herr Falke remarks, that the reputation of the South Kensington Museum, or at least the acknowledgment of its merits, is greater in foreign countries, where people look on with impartial eyes than in England herself. (See "Die Kunstindustrie der Gegenwart: Studien auf der Pariser Weltausstellung im Jahre 1867," von Jacob Falke, Leipzig, 1868, p. 131.)

Extracts from the "Revue des Deux Mondes."

MONSIEUR PROSPER MÉRIMÉE—"Les Beaux Arts en Angleterre." October, 1857.

Adverts to Department's system of instruction in art, and to the South Kensington Museum.

MONSIEUR L. VITET—"De l'Enseignement des Arts et du Dessin en France," November 1, 1864.

Page 88.

Refers to the extent, variety of instruction, and abundance of models and facilities of all kinds at South Kensington.

MONSIEUR C. LAVOLLÉE—"Les Expositions Universelles, leur influence sur l'industrie contemporaine." December 1, 1864.

Page 643.

"L'exemple éblouissant de l'Angleterre," at South Kensington.

MONSIEUR CH. D'HENRIET—"L'Enseignement Populaire des Arts et du Dessin en Angleterre et en France." Sept. 1, 1868.

Page 197.

Refers to the progress made in art matters by the English nation in ten years, and states that the jury for the Paris Exhibition in 1867 have unanimously attributed this progress to the influence of the school at South Kensington.

Progress of
England in art
matter in ten
years accounted
for.

Page 207.

Refers to letters addressed to English representatives abroad on the subject of Universal Inventory of Works of Art.

Extracts from the "Gazette des Beaux Arts.

1859. Vol. I. Page 48.

SIGNOR RAFFAELLE MONTI,

Gives an account of the origin of the Department of Practical Art under the Board of Trade, and of the establishment of the South Kensington Museum. States that the popularising of art in England dates from the arrival of the Prince Consort.

Encouragement of art in England.

Page 383.

THE CHAMBER OF COMMERCE AT LYONS,

Seeing the success which the South Kensington Museum has obtained, has resolved to create a similar establishment.

Establishment of Museum at Lyons.

Page 384.

The Science and Art School [National Art Training School] at South Kensington has succeeded beyond the expectations of its founders.

Results of National Art Training School.

1860. Vol. VII. Page 304.

MONSIEUR F. DUBAN, Membre de l'Institut,

Speaking of the report by Monsieur Rondot, a juror at the International Exhibition of 1862 [see page 6], refers to the Science and Art Department's operations for the advancement of Art Instruction, as the "unheard-of efforts attempted in England" ("*les efforts inouïs tentés en Angleterre*").

The Science and Art Department, with reference to the Exhibition of 1862.

1860. Vol. VIII. Page 170.

MONSIEUR ALFRED DARCEL,

In an article on the Soltykoff Collection, states that the School of Art at South Kensington has rapidly become a model for imitation; and that the Museum, considered as a Museum of Industrial Art, will soon be the first in Europe.

European celebrity of National Art Training School, and South Kensington Museum.

1862. Vol. XIII. Page 314.

MONSIEUR ALFRED DARCEL,

After explaining the leading features of the museum and schools at South Kensington, and what he calls "*la magnifique organisation de cet établissement*," states that it is high time for France to stir herself in order to maintain superiority.

Similar institutions suggested for France.

Page 480.

MONSIEUR ÉDOUARD HOUSSAYE,

Considers that it is indispensable to create in France a large museum of industrial art, that shall be a rival, if possible, of the splendid establishment formed at Kensington.

1863. Vol. XIV. Page 457.

BARON H. DE TRIQUETI,

Speaks in high praise of the importance placed, at South Kensington, upon the *immediate* exhibition, with descriptions and catalogues, of all objects acquired for the museum.

Rule as to cataloguing objects in Museum.

"*Les amis des sciences et des arts doivent une profonde reconnaissance à ce zèle sérieux et probe qu'apportent les Anglais à l'accomplissement de leur devoir.*"

Page 468.

Public utility is never lost sight of in the management of the South Kensington Museum.

1863. Vol. XV. Page 481.

MONSIEUR ALFRED DARCEL,

Speaking of the advances which England had made in matters of art, said that it is impossible to deny that the "powerful organisation" at South Kensington, for the advancement of instruction in design, has largely contributed to such advances.

The advance of England in industrial art accounted for.

1867. Vol. XXIII. Page 395.

MONSIEUR PAUL ALLARD (in an article on "L'Art-Department" at South Kensington),

Speaks of the great advance which England has made in certain branches of manufacturing art.

Page 399.

States that the Art Department is the principal agent in effecting this progress.

Page 400.

And that the South Kensington Museum is the most complete Museum of industrial art in the world.

Page 408.

Encouragement
in 1866 of instruc-
tion in design in
Paris.

The steps taken in 1866 in Paris to encourage instruction in design are in intelligent imitation of those taken by the Department of Science and Art in London.

Page 411.

General action of
Department.

States that the action of the Department is in perpetual communication with the moral, intellectual, and popular life of England.

Page 413.

Circulation of
art objects.

Mentions in terms of high approval the system followed at South Kensington, in the circulation of art objects.

Extracts from "La Chronique des Arts."

1862, November. Page 10.

MESSIEURS SEB. CORNU, CH. CLÉMENT, AND E. SAGLIO.

Institutions
similar to Mu-
seum and Art
Schools, sug-
gested for
France.

In a letter, addressed to the editor of *La France* on the subject of the *Musée Napoléon III.*, the inquiry is made if there be anything in France that corresponds to the Museum at Kensington, and to the courses of instruction pursued in the National Art Training School.

1863, Jan. 18. Page 86.

It is stated to be desirable that there should be established in France, an institution analogous to that at South Kensington.

1863, Aug. 10. Page 285.

Establishment of
Museum at
Vienna.

Mention is made that Austria has founded at Vienna an institution of the same kind as that at South Kensington.

1863, Sept. 10. Page 298.

MONSIEUR NATALIS RONDOT.

Progress made
in ten years by
English Schools
of Art.

In his report on the International Exhibition of 1862 refers to the progress made in ten years by the English Schools of Art, and states that the Chamber of Commerce at Lyons has understood the lessons taught by the South Kensington Museum.

1864, Oct. 10. Page 255.

Opening of
Museum and
Library of
*l'Union des
Beaux Arts.*

Announces the establishment of the museum and library of *l'Union centrale des Beaux Arts appliqués à l'industrie*, which recalls the commencement of the South Kensington Museum.

1868, April 19. Page 63.

Opening of
industrial Mu-
seum at Berlin.

Reports the opening of an Industrial Museum at Berlin, by the Crown Prince of Prussia. The Duke of Ratibor, president, said, in the course of his speech, "that it was time to follow the example already shown in England by the South Kensington Museum."

1868, May 3. Page 72.

Development
of artistic educa-
tion in England.

"France must envy England the admirable institution at South Kensington, which after not more than ten years' existence has already become the centre of the artistic education of the people of England."

1869, April 4. Page 1.

MONSIEUR ÉMILE GALICHON.

In an article, entitled "Un Musée à créer," urges the formation of an industrial museum in France like the one so admirably organised at South Kensington.

Industrial Museum suggested for France.

Extracts from Proceedings of a Meeting held at the Theatre of the Union League Club, November 23, 1869, for the purpose of taking preliminary steps towards forming in New York a Museum similar to that at South Kensington.

Extract from Report of the Art Committee.

"Those rare treasures of art in the Museum at Kensington have been gathered there within the last twenty-five years; and this marvellous collection can be freely studied by American visitors."

Accumulation, in 25 years, of art treasures at South Kensington.

From Professor Comfort's Address.

The proposed museum will form a place of resort for that large portion of our population which must for ever be prevented from providing works of art in their own houses—the poor. It is a noble feature in a great museum, that it can give the best opportunities for cultivating the taste of the poor freely and without cost; so that they may have opportunities which no private individual, whatever may be his wealth, could have in his own house. We may be encouraged to move forward in forming this museum by the example of the Kensington and the Berlin Museums. The Kensington Museum has been organised within twenty years, and it contains a large number of casts of works of sculpture and architecture, and many works of art that are owned by wealthy people in England, which are left in the museum as loans for the inspection of the public, without cost.

Gratuitous cultivation of the taste of the poor.

New York advised to follow example of Berlin and South Kensington Museums.

Remarks by Mr. Richard M. Hunt.

... It is our aim to have at no distant period a museum similar to the Kensington Museum in London. ... Some place in which we may imitate one of the great features of the Kensington Museum—a loan collection of works of art.

Loan collections of works of art, recommended.

From the "New York Evening Mail."

... We can adopt the plan, found to work so admirably in the Museum at Kensington—receive loans of art collections for stated periods.

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